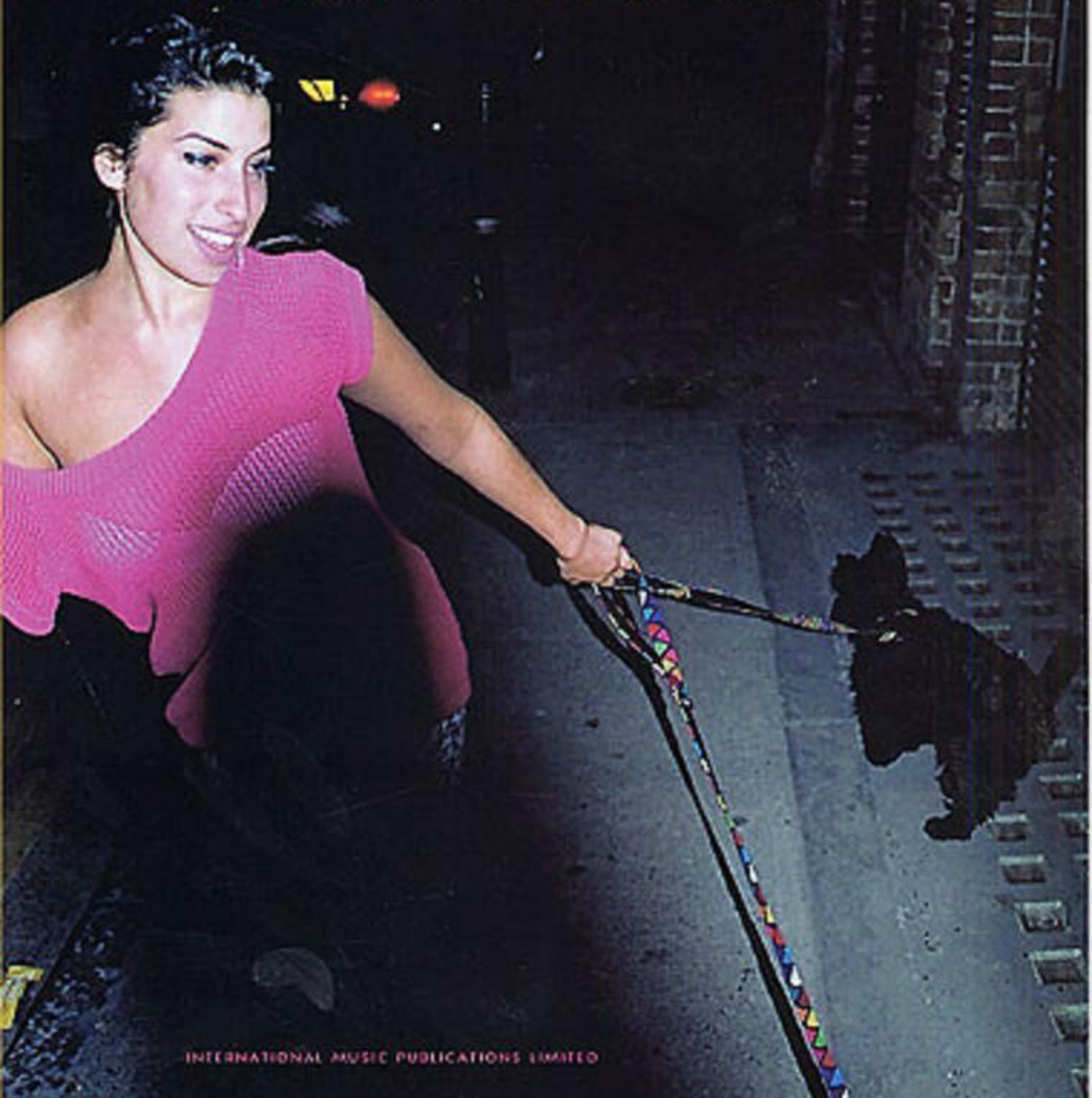


# AMY WINEHOUSE FRANK

THE SONGS FROM THE ALBUM FOR ME, VOL. 2 (CD 2)



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# STRONGER THAN ME

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

$\text{♩} = 76$  ( $\text{♩}=\text{♪} \text{ ♪}$ )

N.C.

Drums

Gm  
3

A7aug  
x o o

Dm  
x x o

1. You should be strong - er \_\_\_\_\_ than me,
2. You should be strong - er \_\_\_\_\_ than me,
3. "The res - pect I made \_\_\_\_\_ you earn,

Gm  
3

A7aug  
x o o

Dm  
x x o

you been here \_\_\_\_\_ se - ven years \_\_\_\_\_ long - er than me.  
but in - stead you're long - er \_\_\_\_\_ than fro - zen tur - key.  
thought you had \_\_\_\_\_ so ma - ny les - sons to learn."

I said

Gm  A7aug  Dm 
  
 Don't you know you're s'posed to be the man? \_\_\_\_\_ Not  
 Why'd you al - ways put me in con - trol?  
 "You don't know what love is, get a grip \_\_\_\_\_

Gm  A7aug  Dm 
  
 Pale in com - par - i - son to who you think I am. You al - ways wan - na  
 All I need is for my man to live up to his role. You al - ways wan - na  
 Sound as if you're read - ing from some oth - er tired out script. I'm not gon - na meet

Gm  A7aug  Dm 
  
 talk it through, I don't care. I al - ways have to  
 talk it through, I'm o - kay. I al - ways have to  
 your moth - er an - y - time I just wan - na rip -

Gm  A7aug  Dm 
  
 com - fort you when I'm there. But \_\_\_\_\_ that's  
 com - fort you ev - 'ry day. But \_\_\_\_\_ that's  
 your bo - dy ov - er mine. Please tell,

Gm  3      A7aug       Dm 

what I need you to do, stroke my hair.  
 what I need you to do, are you gay?  
 tell me why you think that's a crime?" } 'Cause

F6       G9  4

I've for - got - ten all of young love's joy,

1. 2.      3.

F6       G9  4      G9  4

feel like a la - dy and you my la - dy boy.      you my la - dy boy.

3. He said

Gm  3      A7aug       Dm 

You should be strong - er than me,      you should be strong - er than

Gm  
A7aug  
Dm  


me, — you should be — strong - er than me, —

you should be — strong - er than me. —

Gm  
A7aug  
Dm  
Gm  
A7aug  
Dm  


1 - 3.

4.

N.C.

Drums

# YOU SENT ME FLYING

WORDS AND MUSIC BY AMY WINEHOUSE AND FELIX HOWARD

$\text{♩} = 100$



1. Lent you Out - si - daz
2. And al - though he's no - thing
3. His mes - sage was bru - tal,

and my new Ba - du.  
in the scheme of my years,  
but the de - livery was kind.



While you were think - ing I did - n't have a \_\_\_\_\_ clue..  
it just serves to blud - geon\_\_\_\_ my fu - tile\_\_\_\_ tears.  
May - be if I get this down, I'll get it off my mind.



Tough to sort files.\_\_\_\_\_ with your voice in my head.  
And I'm not used to this. I ob - serve, I don't chase.  
It serves to condition me and smooth my kinks.

Bm<sup>7b5</sup>Bb maj<sup>7</sup>Aaug<sup>7</sup>

Dm



So then I bribed you down - stairs with a Marl - boro Red.  
 But now I'm stuck with these consequences thrust in my face.  
 De - spite my frus - tra - tion for the way he thinks.

So  
And  
And

Em<sup>7b5</sup>Aaug<sup>7</sup>

Dm

Em<sup>7b5</sup>Aaug<sup>7</sup>

now I feel so small dis - co - ver - ing you knew.  
 the mel - o - dramas of my day de - li - ver blows.  
 I knew the speech, when it came, would be to that ef - fect.

How much more tor - ture would you have put -  
 That sur - pass your re - ject - ion, it just goes -  
 At least you're at - tract - ed to me which I

— me through?  
 — to show.—  
 did not ex - pect.

You prob -'bly saw me laugh - ing at all your jokes..  
 A sim - ple attract - ion that re - flects right back to me.  
 Didn't think you'd get my num - ber down as such.

Or  
So  
But

Em<sup>7b5</sup>Aaug<sup>7</sup>

Dm



how I did not mind when you stole all my smokes..  
 I'm not as in - to you as I ap - pear to be..  
 I've never hat - ed my - self for my age so much..

1, 2.

Cm/F

xx 3

Ebmaj<sup>7</sup>Dm<sup>7b5</sup>G<sup>7/D</sup>

Cm

x 3

And al - though my pride's, \_\_\_\_\_ yeah, not ea - sy to dis - turb, \_\_\_\_\_ yeah.

Cm/F

xx

3

Ebmaj<sup>7</sup>

xx

Dm<sup>7b5</sup>

xxo

G<sup>7/D</sup>

xxooo

Cm

x 3

You sent me fly - ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F

xx

3

Ebmaj<sup>7</sup>

xx

Dm<sup>7b5</sup>

xxo

G<sup>7/D</sup>

xxooo

Cm

x 3

With your bat - tered jeans \_\_\_\_\_ and your Beast - ies tee. \_\_\_\_\_

Cm/F

xx

3

Ebmaj<sup>7</sup>

xx

Dm<sup>7b5</sup>

xxo

G<sup>7/D</sup>

xxooo

Cm

x 3

Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next to me. \_\_\_\_\_

3.

Cm/F



E♭maj7



Dm7b5



G7/D



Cm



And al - though my pride's, \_\_\_\_\_ yeah, not ea - sy to dis - turb, \_\_\_\_\_ yeah. \_\_\_\_\_

Cm/F



E♭maj7



Dm7b5



G7/D



Cm



You sent me fly - ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F



E♭maj7



Dm7b5



G7/D



Cm



With your bat - tered jeans \_\_\_\_\_ and your Beast - ies tee. \_\_\_\_\_

Cm/F



E♭maj7



Dm7b5



G7/D



Cm

*Repeat to fade*

Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next \_\_\_\_\_ to me. \_\_\_\_\_

## CHERRY

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88



Her name is \_\_\_\_\_ Cher - ry. \_\_\_\_\_ We just met. \_\_\_\_\_ But al-

-read - y she knows me bet - ter than you. \_\_\_\_\_ She un - der - stands me af - ter

eigh - teen years, and you still don't see me like you ought to do.



May - be we \_ could talk 'bout things if you were made of wood and strings. While I love her ev - 'ry sound, I



don't know how\_ to tune\_ you down. 'Cause you're so thick\_ and my pa - tience is thin,\_ so



I got me\_ a new\_best friend with a pick-up that puts you\_ to shame. And Cher-ry is\_ her name. And when

I'm lone - ly\_

Cher - ry's\_ there,

and she plays a - long\_while I\_\_ sing out\_\_ my\_





— blues. — I could be cry - ing, — and you don't care. — You won't



call me back \_ you're stub - born as \_ a \_ mule. —

May - be we could



talk 'bout things if you were made ' of wood and strings. —



N.C.

You might think I've gone too far. — I'm talk - ing 'bout my new gui - tar. —

# FUCK ME PUMPS

13

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

$\text{♩} = 100$



1. When you walk in the bar\_\_ and you're dressed like a star,\_\_ rock-ing your F - me pumps.  
 (2.) more than a fan,\_\_ look - ing for a man, but you end up with one night stands..  
 (3.) can't sit down right\_\_ 'cause your jeans are too tight, and you're luck - y it's la - dies night\_\_



And the men no - tice you,\_\_ with ya Guc - ci bag crew,\_\_ can't  
 He could be your whole life\_\_ if you got past one night,\_\_ but  
 With your big emp - ty purse,\_\_ ev -'ry week it gets worse. At



tell who\_\_ he's look - ing to.\_\_ that part\_\_ nev - er goes right.\_\_ least your breasts cost more than hers.\_\_

'Cause you all look the same, In the morn - ing you're vexed. ev -'ry - He's\_\_ So you did Mi - a - mi\_\_ 'cause you



one knows your name,  
on to the next,  
got there for free,  
and that's your whole claim  
and you didn't even get  
but some-how you missed  
to fame.  
no text.  
the plane.

Nev - er miss a night, 'cause  
Don't be too up - set if they  
You did too much E,



your dream in life  
call you a sket,  
met some - bo - dy,  
is to be a foot - ball - er's  
'cause like and spent the night  
the news every day you get  
press.  
canned.

You don't like  
With - out

1, 2.



play - ers, — that's what you say... —

But you real - ly would -n't mind a mil - lion - aire..

You don't like  
All them big

ball - ers, — they don't do no - thing \_ for ya. —

But you'd love a rich man six - foot - two or tall - er. —

You're  
You

3.



girls like you, there'd be no fun...

We'd go to the club and not see a - ny - one...

With-out

Am



girls like you, there's no night - life...

All those men just go home to their wives...

Don't

F#m<sup>7b5</sup>

F#aug

Bm<sup>7b5</sup>

Eaug



Am

D<sup>6</sup>

G



be mad at me... 'cause you're push-ing thir-ty,... and your old tricks no long-er work...

You should've

F#m<sup>7b5</sup>

F#aug

Bm<sup>7b5</sup>

Eaug



Am

D<sup>6</sup>

G



known from the jump that you'll al-ways get dumped, so dust off your fuck me pumps.

# KNOW YOU NOW

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, DELROY COOPER,  
DONOVAN JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

♩ = 144

E♭6



D7♯9



1. You're just a lit - tle boy  
2. My girl says I'm too sen - si - tive.

un - der - neath\_ that hat. \_\_\_\_\_ You  
to run with you.

Caug7/G



C7♭9



need the nerd\_ to hide\_ your e - go.  
But I'm \_ not lis - ten - ing \_ to her.

Don't \_ come with\_ that. \_\_\_\_\_

Fm7

A♭7

You think ev - - 'ry - thing gets  
Yes I'm per - - cep - tive. \_

hand - ed to\_ you free. \_\_\_\_\_  
So when I'm done with you \_\_\_\_\_



But it's not that ea - sy.  
you'll wish your head back the way it were.



I got - ta know you now.

We may\_ nev - er meet a - gain.



I got - ta know you now and then.



*w/ad lib. vocal*

8

Caug<sup>7/G</sup>  
xx 3C7<sub>b9</sub>  
x

6

Guitar chords: E♭Δ (6th fret), Caug<sup>7/G</sup> (3rd fret), C7<sub>b9</sub>

Piano chords: B-flat minor (B-flat), A-flat major (A-flat)

Music score: Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

A♭7  
4

I'm not rul - ing you out, I'm just in doubt. As

C7sus<sup>4</sup>  
3C7<sub>b9</sub>  
x

— to what you say you're all a - bout.

B♭7<sub>b9</sub>  
x o o

I got - ta know you now.

We may\_ nev - er meet a - gain.

Guitar chords: FΔ (3rd fret), B-flat major (B-flat), B-flat major (B-flat)

Piano chords: B-flat major (B-flat), B-flat major (B-flat)

Music score: Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.



I got - ta show you now and then.



I got - ta know you now and then.

I

got - ta know you now.

We may nev - er meet a - gain.

*Play four times*

I



*Repeat to fade*

## I HEARD LOVE IS BLIND

WORDS AND MUSIC BY AMY WINEHOUSE

♩ = 76

Dmaj7  
x 5C#maj7  
x 4C#maj7  
x 4

I could-n't re - sist him. His eyes were like yours, - his

Dmaj7  
x 5F#m7b5  
xx 4

B7

Em7  
o xo o

hair was ex - act - ly the shade of brown.

He's just not as tall,

Em7b5  
xxDmaj7  
x 5

but I could-n't tell.

It was dark and I was ly - ing down.

C<sup>#</sup>maj<sup>7</sup>

3 3 3

You are ev - ry - thing. He means no - thing to me.

C<sup>#</sup>maj<sup>7</sup>

3 3 3

Dmaj<sup>7</sup>

5

F#m<sup>7b5</sup>

4

B<sup>9</sup>

Em<sup>7</sup>

I can't e - ven re - mem - ber his name. Why you so up - set?

Em<sup>7b5</sup>

3 3

Dmaj<sup>7</sup>

5

A<sup>7sus4</sup>

3 3

A<sup>7</sup>

Ba - by you were-n't there, and I was think - ing of you when I came.

F#m<sup>7</sup>

3 3

B<sup>9</sup>

E<sup>9</sup>

What do you ex - pect? You left me here a - lone.



F#m7



I drank so much, and need - ed your touch..

Don't o - ver - re - act..



I pre - tend - ed he was you..

You would -n't want me to be lone - ly..



How can I put it so you un - der - stand.



I did - n't let him hold my hand.\_\_\_\_\_

But he

Em<sup>7</sup>  
  
 looked like you, I guess he looked like you. —

Em<sup>7b5</sup>  
  
 B:  
 B: p.

Dmaj<sup>7</sup>  

 5

F#m<sup>7b5</sup>  

 4

B<sup>9</sup>

Em<sup>7</sup>

No he was - n't you, but you can still trust me.

B: p.

Em<sup>7b5</sup>  
  
 This ain't in - fi - del - i - ty, —

Dmaj<sup>7</sup>  

 5

It's not cheat - ing, you were on

B: p.

F#m<sup>7b5</sup>  

 4

B<sup>9</sup>

Em<sup>7</sup>

G/A  

 3

A<sup>6</sup>

Dmaj<sup>7</sup>  

 5

my mind. yes he looked like you, but I heard love is blind.

B: p.

# 24 MOODY'S MOOD FOR LOVE

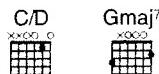
WORDS BY DOROTHY FIELDS  
MUSIC BY JIMMY MCHUGH AND JAMES MOODY

## TEO LICKS

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

♩ = 76

N.C.



There I go, there I go, there I go, there I go, there I go.

Pret - ty ba - by you are the soul snaps my con - trol.

Bm<sup>7</sup>



Such a fun - ny thing but ev -'ry time you're near me I nev - er can be - have.. You give me a

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D<sup>7</sup>

Bm<sup>7</sup>

E7b<sup>9</sup>

Am<sup>7</sup>

D7b<sup>9</sup>

smile and then I'm wrapped up in your ma - gic, there's mu - sic all a - round me, cra - zy mu - sic, mu - sic that keeps

Gmaj<sup>7</sup>

Am<sup>7</sup>

call - ing me so ve - ry close to you, turns me your slave.

2. See additional lyrics

Daug<sup>7</sup>

come and do with me a - ny lit - tle thing you want to, a - ny - thing,

Gmaj<sup>7</sup>

Bm<sup>7</sup>

Bbm<sup>7</sup>

ba - by just let me get next to you.. So am I in - sane\_ or do I real - ly see hea -



- ven in your eyes? Bright as stars that shine up a - bove you



in the clear blue sky. How I wor - ry 'bout you, just can't live my life with - out you. Ba - by come here don't



have no fear.

Oh, is there a won - der why

I'm real - ly feel - ing



in the mood for love..

So tell me why stop to think a - bout this wea - ther my \_ dear? This

A<sup>7</sup>

D<sup>7</sup>

D<sup>7#9</sup>  
  
 3

— lit - tle dream might fade a - way. — There I go talk - ing out of my head a - gain, ba - by won't you

Am<sup>7</sup>

Daug<sup>7</sup>

Gmaj<sup>7</sup>

Daug<sup>7</sup>

Ba - by, — you make me feel so good, let me take you by the hand. Come let us vis - it out there — in that

Gmaj<sup>7</sup>

Bm<sup>7</sup>

Bbm<sup>7</sup>

— new pro - mised land. — May - be there — we can find — a good

Am<sup>7</sup>

Freely

rit.

5

place to use a lov - ing state of mind. — I'm so tired of living with - out and nev - er know - ing what love's a -

8

D719  
X X 4

Gm<sup>9</sup>(maj<sup>7</sup>)



-about. James Mood-y you can come on hit me. You can blow now if you want to, I'm through.

**Slower ↘ = 60**



*With saxophone solo ad lib.*

C#m<sup>9</sup>  
X



N.C.

Come and put our two hearts together  
That would make me strong and brave  
Oh, when we are one, I'm not afraid, I'm not afraid  
If there's a cloud up above us  
Come on and let it rain  
I'm sure our love together  
Would endure a hurricane  
Oh my baby  
Won't you please let me love you and  
Get a release from this awful misery  
What is all this talk about loving me, my sweet  
I am not afraid, not anymore, not like before  
Don't you understand me, now baby please  
Pull yourself together, do it soon  
My soul's on fire, come on and take me  
I'll be what you make me my darling.

# TAKE THE BOX

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

$\text{♩} = 60$



1. Your



neigh - bours were scream - ing.  
(2.) came home this even - ing and

I don't have a key for down - stairs.  
no - thing felt like how it should be.

So I  
I feel like



pressed all the buzz - ers.  
writ - ing you a let - ter,

hop - ing you would - n't be there.  
but that's not me, you know me.

So  
Feel

C#m  
x oooG#m7  
x ooo

now my head's hurt - ing. — You say I al - ways get my own way. —  
 so fuck - ing an - gry. — I don't wan - na be re - mind - ed of you.

But you were  
 But when I

Dmaj7  
x oooFm7b5  
x oooA#7b9  
x ooo

in the show - er when I got there, and I'd have want - ed to stay. But I got no - thing to say.  
 left my shit in your kit - chen, I said good - bye to your bedroom. It smelled of you. Mis - ter

D#m  
x oooA#m7  
x oooBm7  
x oooE7  
o ooA#7b9sus4  
x oooA#7b9  
x oooD#m  
x oooA#m7  
x ooo

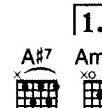
You were so beau - ti - ful be - fore to - day but then I heard what you say.  
 false pre tence, you don't make sense. I just don't know you. but you made me cry, where's my kiss good - bye?

Bm7  
x oooE7  
o ooC#m7b5  
x oooF#7b9  
o ooBmaj7  
x ooo

Man that wa ug - ly. The Mo - schi - no bra you bought me last Christ - mas.  
 I think I love you.



(Put it in the box, put it in the box.) Frank's \_\_\_ in there. and I \_\_\_ don't care.



(Put it in the box, put it in the box). Just take it,\_\_\_ take the box. Take the box.



box. Just take it,\_\_\_ take it, take \_\_\_ the



box.

And now just take it,\_\_\_

take \_\_\_ the box.

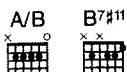
Take \_\_\_ the box. \_\_\_

# (THERE IS) NO GREATER LOVE

WORDS BY MARTY SYMES  
MUSIC BY ISHAM JONES

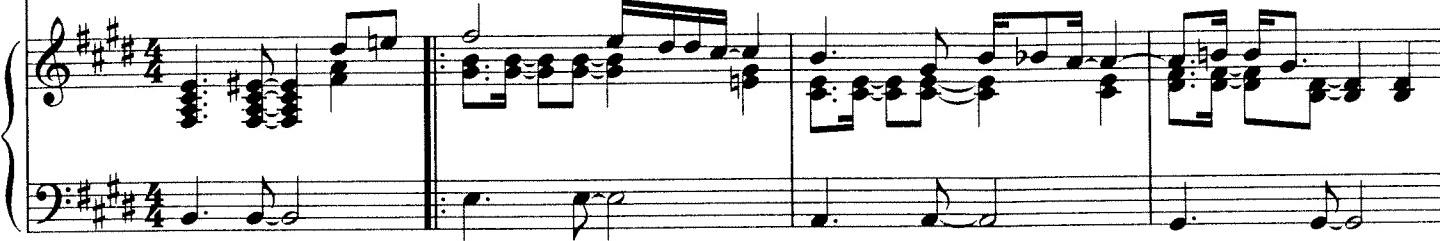
Freely

♩ = 69



There is no greater love  
(2.) no greater thrill

than what I feel for you.  
than what you bring to me.



1.



No sweet - er song,  
No sweet -

no heart so true.

There is



2.



- er song,  
than what you sing, sing to me.



D<sup>7</sup><sub>b5</sub>      G<sup>7</sup>      C<sup>7</sup><sub>m</sub>      D<sup>7</sup><sub>b5</sub>      G<sup>7</sup>      C<sup>7</sup><sub>m</sub>

You're the sweet - est thing — that I've — ev - er known. —

F<sup>9</sup>      F<sup>7</sup><sub>m</sub>      B<sup>9</sup>

And — to think that you are mine, you are mine a - lone. — There — is no —

E<sup>(9)</sup>      A<sup>(9)</sup>      G<sup>7</sup><sub>m</sub>      E/G<sup>7</sup>

—great - er love — in all the world, — it's true. No

F<sup>9</sup>      B<sup>9</sup>      rit.

great-er love than what I feel for you. —

## IN MY BED

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88

N.C.

The musical score consists of two systems of music. The top system starts with a piano introduction followed by vocal entries. The vocal part begins with a sustained note on the first measure. The lyrics are:

Wish I could say it breaks my heart  
I never thought my mem - o-ry

The piano accompaniment features chords in Cm7b5, F7#9, and Bbm. The bottom system continues the piano/vocal style. The vocal part begins with a sustained note on the first measure. The lyrics are:

like you did in the beg-in - ning.  
of what we had could be in-trud - ed.

The piano accompaniment features chords in Cm7b5, F7#9, and Bbm. The top system resumes with the vocal part beginning with a sustained note on the first measure. The lyrics are:

It's not that we grew a-part.  
But I could-n't let it be.

The piano accompaniment features chords in Cm7b5, F7#9, and Bbm. The bottom system concludes with the vocal part beginning with a sustained note on the first measure. The lyrics are:

A night - in - gale no long - er sing - ing.  
I need - ed it as much as you did.

The piano accompaniment features chords in Cm7b5, F7#9, and Bbm.



It's some -thing I know you can't do,  
Now it's not hard to un - der - stand

sep - a - rate sex\_ with e - mo - tion.  
why we just speak at night.



I sleep a lone, the sun comes up,  
The on - ly time I hold your hand

you're still cling - ing to that no - tion.  
is to get the an - gle right.



Ev -'ry -thing is slow - ing down,

riv - er of no re - turn.



Re - cog - nize my ev -'ry sound.

There's no - thing new to learn.

Cm<sup>7b5</sup>  
x x 3F<sup>7#9</sup>Bbm  
x x 3

You'll nev - er get my mind right, like two ships pass - ing in the night, in the night,

Cm<sup>7b5</sup>  
x x 3F<sup>7#9</sup>

in the night. Want the same thing when we lay, o - ther - wise mine's a diff - rent way, 's a

Bbm

Cm<sup>7b5</sup>  
x x 3

diff - 'rent way from where I'm go - ing. Oh, it's you a - gain.

F<sup>7#9</sup>

Bbm

Lis - ten, this is - n't a re - u - ni - on, so sor - ry if I turn my head.

Cm<sup>7b5</sup>F<sup>7#9</sup>

Bbm

Yours is a fam - i - liar face, but that don't make your place safe in my bed, my bed, my bed.

Fmaj<sup>7</sup>Gmaj<sup>7</sup>Fmaj<sup>7</sup>Gmaj<sup>7</sup>Fmaj<sup>7</sup>Gmaj<sup>7</sup>*Play four times*Fmaj<sup>7</sup>F<sup>7#9</sup>Cm<sup>7b5</sup>F<sup>7#9</sup>

Bbm

Fmaj<sup>7</sup>Gmaj<sup>7</sup>Fmaj<sup>7</sup>1.  
Gmaj<sup>7</sup>2.  
F<sup>7#9</sup>

N.C.

Cm<sup>7b5</sup>Gmaj<sup>7</sup>Fmaj<sup>7</sup>Gmaj<sup>7</sup>Fmaj<sup>7</sup>

# WHAT IS IT ABOUT MEN

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD, PAUL WATSON, LUKE SMITH,  
GORDON WILLIAMS, EARL SMITH, WILBURN COLE, DELROY COOPER AND DONOVAN JACKSON

J = 76

N.C.



Under - stand once he was a fa - mi - ly man... So sure - ly I

3



would nev - er, ev - er go through it first hand. Em - u - late all the



shit my mo - ther hate... I can't help but de - mon - strate my Freud - i - an fate... My

a - li - bi for tak - ing your guy: his - to - ry re - peats it - self, \_\_\_\_\_ it fails.  
 2. nur - tur - ing. I just wanna do my thing. And I'll take the wrong man as naturally as I

Bm

to die. \_\_\_\_\_ And a - ni - mal ag - gres -  
 sing. \_\_\_\_\_ And I'll save my tears for un -

A Gmaj<sup>7</sup>

-sion is my down - fall. I don't care what you got, \_\_\_\_\_ I want it all. \_\_\_\_\_ It's  
 -cov - er - ing my fears, for be - havior - al patterns that stick o - ver the years.

Bm

bricked up in my head and shoved un - der my bed. And I ques - tion my - self a gain.



A

Bm

What is it 'bout men? My de - struct - ive side has

A

Bm

grown a mile wide. And I ques - tion my - self a - gain.

A

Bm

A/B

What is it 'bout men? What is it 'bout men?

Bm

A

Gmaj<sup>7</sup>

Bm

*Repeat to fade*

# HELP YOURSELF

WORDS AND MUSIC BY AMY WINEHOUSE, JIMMY HOGARTH,  
FREDERICK JAMES AND LARRY STOCK

♩ = 92




1. When I walk \_\_\_\_\_ in your shoes \_\_\_\_\_ I un - der - stand \_\_\_\_\_ a man con-fused. \_\_\_\_\_ They  
 2. You got a degree \_\_\_\_\_ in phil - o-so - phy. So you think you're cle-ver - er than me. But



much too big, \_\_\_\_\_ but I \_\_\_\_\_ don't care \_\_\_\_\_ I feel \_\_\_\_\_ the weight \_\_\_\_\_ your shoul - ders bear. \_\_\_\_\_  
 I'm not just \_\_\_\_\_ some dra - ma queen. \_\_\_\_\_ 'Cause it's where you at \_\_\_\_\_ not where you been. \_\_\_\_\_

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[THIS SONG CONTAINS A SAMPLE FROM "YOU WON'T BE SATISFIED (UNTIL YOU BREAK MY HEART)"  
BY JAMES & STOCK © WARNER/CHAPPELL MUSIC LTD, LONDON W6 8BS]

Amaj<sup>7</sup>                    Dmaj<sup>7</sup>                    C#m<sup>7</sup>                    E<sup>7</sup>

Now I real - ly em - pa - thise\_\_\_\_\_  
What do you ex - pect from me,\_\_\_\_\_  
look - ing through your blood - shot eyes.\_\_\_\_\_  
to hold your head a - bove the sea.\_\_\_\_\_  
And  
and

Amaj<sup>7</sup>                    Dmaj<sup>7</sup>                    C#m<sup>7</sup>                    F#7b9

I know you\_\_\_\_\_  
car - ry you\_\_\_\_\_  
you so\_\_\_\_\_  
ev en though you big - ger?\_\_\_\_\_  
frus - tra - ted..  
But we all\_\_\_\_\_  
Don't you know you crush my ti - ny fig - ure?  
be - come what we\_\_\_\_\_  
once hat - ed.\_\_\_\_\_  
Be-sides,  
And

Bm<sup>7</sup>                    E<sup>7</sup>                    Bm<sup>7</sup>                    E<sup>7</sup>

no - bo - dy\_\_\_\_\_  
any - way\_\_\_\_\_  
we're still so young  
can be\_\_\_\_\_  
that wise.  
and this isn't yesterday.

Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      Bm<sup>7/E</sup>      Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      E7b9(6)

N.C.

I can't help you... if you won't help your -self... No

No

Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      Bm<sup>7/E</sup>      Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      E7b9(6)

N.C.

I can't help you... if you don't help your -self...

Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      Bm<sup>7/E</sup>      Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      E7b9(6)

N.C.

You can on - ly get so much from some -one else..

Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      Bm<sup>7/E</sup>      Amaj<sup>7</sup>      F#m<sup>7</sup>      Bm<sup>9</sup>      E7b9(6)

N.C.

I can't help you... if you won't help your -self...

Dmaj<sup>7</sup>D#dim<sup>7</sup>

A

E<sup>7</sup>/G<sup>#</sup>F<sup>#</sup>7

You might be twen - ty five,.. but in my mind I see you as six - teen years old most \_ the time. And

Dmaj<sup>7</sup>D#dim<sup>7</sup>Bm<sup>7</sup>E<sup>7</sup>

I, I'm just a child and you're full grown, and you are like no-thing that I've ev - er known.

Amaj<sup>7</sup>F#m<sup>7</sup>Bm<sup>9</sup>Bm<sup>7</sup>/EAmaj<sup>7</sup>F#m<sup>7</sup>Bm<sup>9</sup>E7<sub>b</sub>9(6)

You\_ are like no-thing that I ev - er known.\_\_\_\_\_

*Repeat to fade*

Amaj<sup>7</sup>F#m<sup>7</sup>

Bm<sup>9</sup>  
N.C.

Bm<sup>7</sup>/EAmaj<sup>7</sup>F#m<sup>7</sup>

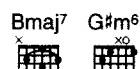
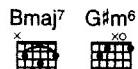
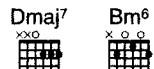
N.C.

Bm<sup>9</sup>E7<sub>b</sub>9(6)

# OCTOBER SONG

WORDS AND MUSIC BY AMY WINEHOUSE, MATT ROWE AND STEFAN SKARBEK

$\text{♩} = 96$




1. To - day my bird flew a - way. Gone to find her big blue jay. Star -  
2. With dread I woke in my bed to shoot ing pains up in my head. Love -



- light be - fore she took flight, I sang a lul - la - by of bird land e - ve - ry night.  
- bird, my beau - ti ful bird, spoke un - til one day she just could -n't be heard.

Bm<sup>7</sup>  
x  
GUITAR CHORDS

C<sup>9</sup>  
x  
GUITAR CHORDS

Bm<sup>7</sup>  
x  
GUITAR CHORDS

C<sup>9</sup>  
x  
GUITAR CHORDS

I sang a lul - la - by ev - e - ry night.  
She spoke un - til one day she could -n't be heard.

Sang for my A - va ev - e - ry night..  
She just stopped sing - ing.

Em                    Em/C#                    F#7                    B7                    Em                    Cmaj7                    Am7                    D7

Em                    Em/C#                    F#7                    B7                    Em                    Cmaj7                    Am7                    D7  


In the \_ sanc - tu - a - ry she has found\_                    birds \_ sur - round                    her sweet sound.                    And  


Bm<sup>7</sup>  
x

C<sup>9</sup>  
x

Bm<sup>7</sup>  
x

C<sup>9</sup>  
x

A - va flies\_ in pa - ra - dise,\_ and A - va flies\_ in pa - ra - dise..



A - va\_ was the morn - ing, now she's gone. She's\_ re - born. like Sa - rah Vaughan.



In the\_sanc - tu - a - ry she has found\_ birds\_ sur-round\_ her sweet sound. And



A - va flies\_ in pa - ra-dise, and A - va\_ flies\_ in pa - ra - dise.\_



*Repeat to fade*

*With vocal ad lib.*

Musical score for the final section with vocal ad lib. The vocal part consists of a single melodic line on the treble clef staff, and the piano accompaniment consists of chords on the bass clef staff.

# AMY AMY AMY

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD,  
MATT ROWE AND STEFAN SKARBÉK

$\text{♩} = 160$



1.

2.



N.C.



1. At - tract me \_\_\_\_\_  
2. It takes me \_\_\_\_\_  
3. His own style \_\_\_\_\_

'til it hurts to con - cen - trate.  
half an hour to write a verse.  
right down to his Die - sel jeans.

Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^

Dis - tract me.  
He makes me  
Im - mo - bile.

Stop me do - ing work I hate.  
i - mag - ine it from bad to worse.  
I can't think by a - ny means.

And  
My  
Un-

Fm

B♭/C  
x

Fm

B♭/C  
x

Fm

B♭/C  
x

Fm

B♭/C  
x

just to show him how it feels.  
weak - ness from the o - ther sex,  
- der wear - peeks out the top.

I walk past his desk in heels.  
ev -'ry time his shoul - ders flex.  
I'll let you know when you should stop.

Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^

One leg rest - ing on a chair.  
The way the shirt hangs off his back,  
And from the pic - ture my mind drew,

From the side he pulls my hair.  
my train of thought jumps right off track.  
I know I'd look good on you.

Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^Cm  
x 3F/G  
x ^

(A - my, A - my,

A - my)

Al - though I've been here be - fore,

Cm  
x 3F/G  
x 3Cm  
x 3F/G  
x 3Cm  
x 3F/G  
x 3Cm  
x 3F/G  
x 3

(A - my,)

A - my,

A - my)

he's just too hard to ig - nore.  
 he's just too hard to ig - nore.  
 you're just too hard to ig - nore.

Fm

B♭/C  
x 3

Fm

B♭/C  
x 3

Fm

B♭/C  
x 3

Fm

B♭/C  
x 3

Mas - cu - linity\_ you spin a spell,-  
 Mas - cu - line\_ he spins a spell..  
 Mas - cu - line,\_ you spin a spell..

I think you'd wear me well..  
 I think he'd wear me well..  
 I think you'd wear me well..

1, 2.

Cm  
x 3F/G  
x 3Cm  
x 3F/G  
x 3Cm  
x 3F/G  
x 3Cm  
x 3

N.C.

(A - my,

A - my,

A - my)

Where's my mor - al

pa - ral - lel?\_\_

3.

Cm  
x 3F/G  
x 3Cm  
x 3

N.C.

(N.C.)

Where's my mor - al pa - ral - lel?\_\_

Gre - a - tive en - er - gy\_\_

— a - bused \_\_\_\_\_ and all my ly - rics go un - used. \_\_\_\_\_

Fm      B♭/C      Fm      B♭/C      Fm      B♭/C      Fm      B♭/C

And when I clock black hair blue eyes\_

Fm      B♭/C      Fm      B♭/C      Fm      B♭/C      Fm      B♭/C      Cm      F/G

I drift off,      I fan - ta - size...

Cm      F/G      Cm      F/G      Cm      F/G      Cm      F/G      Cm      F/G

(A - my,      A - my,      A - my)

Guitar chords: Cm, F/G, Cm, F/G, Cm, F/G, Cm, F/G, Cm, F/G.

Al-though I've been here be - fore, (A-my, A-my, A-my) he's just too hard to-

Guitar chords: Cm, F/G, Fm, Bb/C, Fm, Bb/C, Fm, Bb/C.

— ig - nore. — Mas - cu - linity he spins a spell, — I think he'd wear -

Guitar chords: Fm, Bb/C, Cm, F/G, Cm, F/G, Cm, F/G.

— me well. — (A-my, A-my, A-my) Where's my mor - al pa -

Cm  
N.C. N.C.

- ral - lel? —

# BROTHER

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, TEO AVERY,  
GREGORY JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

♩ = 88

N.C.



This section of the musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is A major (no sharps or flats). The music starts with a rest followed by a vocal entry. The bass part provides harmonic support with sustained notes and rhythmic patterns. Chords indicated above the staff include C#m9, F#7(6), B(9), G#7sus4, and G#7.



This section continues the musical score with two staves. The treble clef voice begins with a sustained note, followed by a rhythmic pattern. The bass clef voice provides harmonic support. Chords indicated above the staff include C#maj7, C#m7, F#7, Bmaj7, G#7sus4, and G#7.



1. Bro - ther,  
2. She can't

there's so much that I  
al - ways be there just to

could nev - er say  
hold you down,

to  
our

This section includes lyrics for the first two lines of the song. The treble clef voice sings "Bro - ther," "there's so much that I," and "could nev - er say." The bass clef voice sings "She can't," "al - ways be there just to," and "hold you down." The chords for this section are C#maj7, C#m7, F#7, and Bmaj7.



your face. But by now  
mo - ther, when you are -

you should know the world and all its ways,  
at an age now where life turns a-round,



so find your place.. How do I find words that do not con -  
my bro - ther. Re - a - lize that you don't have to an -



- de - scend when she bore you be - fore me?  
- swer to no man, re - spons - i - bility comes down to you..



'Cause she does - n't need a child, she needs a friend.

A son,  
But how can I ex - pect you to un - der - stand

Bmaj<sup>7</sup>

G#7sus<sup>4</sup>

G#7

live not a sob sto - ry.  
life like you're so run through?

C#maj<sup>7</sup>

C#m<sup>7</sup>

F#7

Bmaj<sup>7</sup>

Now you must care for her the way she did for you, and your pri - or - i - ty it must

G#7sus<sup>4</sup>

G#7

C#maj<sup>7</sup>

C#m<sup>7</sup>

F#7

be her. Now you must look out for her the way she did for you, 'cause

Bmaj<sup>7</sup>

G#7sus<sup>4</sup>

G#7

we'll nev - er be the way we were.



Now you must look out for her the way she did for you, — and



your pri - or - i - ty it must be her. —

Now you must look out for her the



way she did for you,

'cause we'll nev - er be the way we were. —

*Repeat to Fade*



*with vocal ad lib.*

# MR MAGIC (THROUGH THE SMOKE)

WORDS AND MUSIC BY RALPH MACDONALD AND WILLIAM SALTER

$\text{J} = 100$

Cm<sup>7</sup>/G

F<sup>9</sup>

Cm<sup>7</sup>

F<sup>9</sup>

Cm<sup>7</sup>

F<sup>9</sup>

Bb<sup>7</sup>b<sup>9</sup>

1. Ev - 'ry day I see you.  
2. With - out you I'm mis - e - ry.  
3. Lay - ing on my bed,

My hands were made for  
Blue as a mi -  
I reach ov - er for

Cm<sup>7</sup>

Bb<sup>7</sup>m<sup>7</sup>

E<sub>b</sub><sup>7</sup>

A<sub>b</sub>maj<sup>7</sup>

Gaug<sup>7</sup>

you..  
graine.  
you,-

And you al - ways give me stress - free point of view.  
All the songs sound bet - ter when you're next to me,  
and you so fresh you e - ven make the stand - ards new,



Pick you up af - ter school. (Mis - ter Ma - gic)  
 'cause you come nat - ural - ly.  
 burn the tip to get you through.



Take a to - ken (Mis ter Ma - gic) of my love. (Mis - ter



N.C.

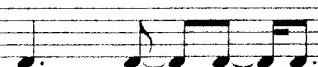
1.  
Cm7  
3

Ma - gic)

I see you through.. the smoke.



smoke.



Cm<sup>7</sup>F<sup>9</sup>Cm<sup>7</sup>3.  
Cm<sup>7</sup>F<sup>9</sup>Cm<sup>7</sup>— smoke.      *With saxophone solo ad lib.*F<sup>9</sup>Cm<sup>7</sup>F<sup>9</sup>B<sub>b</sub>7<sub>b</sub><sup>9</sup>Cm<sup>7</sup>B<sub>b</sub>m<sup>7</sup>E<sub>b</sub><sup>7</sup>A<sub>b</sub>maj<sup>7</sup>    Gaug<sup>7</sup>Cm<sup>7</sup>

Mis - ter Ma - gic, \_\_\_\_\_

Mis - ter Ma - gic, \_\_\_\_\_

N.C.

Wait - ing for the smoke \_\_\_\_\_

to clear. \_\_\_\_\_

I'm wait - ing for the smoke \_\_\_\_\_ to clear

*Play six times*

With saxophone solo ad lib.

STRONGER THAN ME  
YOU SENT ME FLYING  
CHERRY  
KNOW YOU NOW  
FUCK ME PUMPS  
I HEARD LOVE IS BLIND  
MOODY'S MOOD FOR LOVE/TEO LICKS  
(THERE IS) NO GREATER LOVE  
IN MY BED  
TAKE THE BOX  
OCTOBER SONG  
WHAT IS IT ABOUT MEN,  
HELP YOURSELF  
AMY AMY AMY  
BROTHER  
MR MAGIC (THROUGH THE SMOKE)



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